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REVIEWS OF NEW BOOKS.

ELECTRICAL THEORY OF LIFE.

Instinct and Reason, deduced from Electro-biology. By Alfred Smee, F.R.S. Reeve and Benham.

THE study of inanimate objects, physics, and the laws which regulate the phenomena of inanimate nature, has made great strides since the adoption of the Baconian theory. In mechanics, wonderful as the results are in respect of steam application and engineering, yet we are told to expect still greater marvels from electro-magnetism as a motive power. But chemistry, perhaps, more than all, has benefited by the researches of modern times. And we should not be anticipating too much if we were to say, that ere long all the imponderables, as they are called, light, heat, electricity, chemical force and attraction of gravitation, will be shown to be attributable to one universal force pervading all matter and space. At the present time this is a problem occupying the attention of philosophers of the greatest attainments. The phenomena of the imponderables, however, those of electricity especially, have long been thought to be connected with a totally different class of objects—viz., living things; Hunter and Abernethy endeavoured to account for the peculiarities of life by this agent; others have sought to prove that the function of the nerves is the transmission of electric fluid presumed to be generated in the nervous centres, the brain and spinal marrow. Many years ago Dr. Wilson Philip advocated this view upon the ground of several celebrated experiments upon living animals, such as dividing important nerves and applying electricity to the cut extremity of the nerve going to supply the organ, when the function of that organ continued to be performed for a time; subsequently, however, it has been proved that any kind of irritation applied to the nerve is sufficient to produce the same results. The hypothesis has been found so tempting that many experiments could be cited in favour of it. We remember an enthusiastic German, by name Weinhold, who declares, that having deprived a cat of its brain and spinal cord, he supplied their place with an electrical amalgam, and the creature immediately rushed off his operating table. The best support to the electrical theory of the nerves is to be got from the old experiment of Galvani with the frog's leg; from the effects of electric shocks upon recently killed animals; from the structure and functions of the torpedo and gymnotus, fishes found to have an organic apparatus analogous to a galvanic battery, very largely supplied with nerves, and indeed dependent upon these nerves for their electric powers; from the experiments of Matteucci, in which a living animal was shown to be susceptible of electrical effect from contact with another; and from Dr. Wilson Philip's experiments. In considering this hypothesis, it is important to remember that all the results

produced by electricity may be caused by mere mechanical irritation, so that it does not at all follow that the nervous influence and electricity are the same thing; the structure of the nerves of minute fibres running continuously from the surface of the body to the spinal cord and brain, is quite as favourable for the conduction of any vibratory action as for the passage of a current of electricity.

In the old times of physiology, before chemistry and the microscope had been brought to bear upon the subject, when endosmosis and exosmosis were unknown, and the catalytic action, where the presence of a body itself remaining unaltered causes a chemical change in others, was not understood, it was common to ascribe all inexplicable phenomena of living things to the vital principle, a subtle force, as it was supposed; and a terrible barrier to advancement did this prove. Of late years, so much has been attempted towards explaining the great mysteries of life, that we are not warranted in saying they will not be explained, and that truly upon physical laws; neither are we disposed to assert that the same may not be done with regard to the mental phenomena. We shall be told this is materialism; if it be, are the phenomena of the vegetable and brute creation more easy of explanation than those of the human economy? do they exhibit less of intelligent design and infinite power? yet they are allowed to be handled in any way. Or can the rationale of the laws of astronomy, and the whole round of the physical sciences so far as they are discovered, be given? In all we come to the as yet impenetrable *why* and *how* are these things; but for our part we feel it not impious to carry research to the highest range, the territory of the philosopher should be a *'solio usque ad celum.'*

With patience and hope we have entered upon this new deduction of Mr. Smee's from his theory of electro-biology 'which, as far as we can make it out, by his inexact modes of expressing his meaning and his irregular use of terms, appears to be that all the phenomena of life and mind, instinct and intellect, are produced and caused by voltaic action, 'that lightning and thought are the results of the same force.' The fibres of the brain and nerves correspond to the number of ideas an animal can receive—a fibre for an idea, and no more. A set of fibres simply arranged is the mechanism used for simple sensation; a more complicated set for the mental action of the lower animals; and in man a combination of combinations of fibres, from which battery the master-nerves spring. Ideas are registered in the brain just as the printing of bank-notes is at the birth-place of the author. We must, however, leave this complication of fibres to more discriminating brains than ours, and tell that Mr. Smee is a more practical man, he is not a mere dreamer, he can make artificial noses (not Taliaiotians) and real tasting tongues and contracting muscles; in fact, he is another Frankenstein, and hesitates not

to say, "there is nothing to prevent us from forming an elaborate engine, which should work by change of matter, and the operations of which should be regulated by circumstances;" still he "perceives that it is too much for his head accurately to design or his body effectually to carry out." This is a pity, otherwise we might have a Voltaic Bank of England, with an exact distribution of fibres from that of the small clerk up to the grand conglomeration of the chief cashier. What aching heads and sighing hearts would be saved! and Mr. Smee's services would still be required as chief electrician, to keep their plates and wires in order, and their acid up to the mark. This must be his fore-knowledge, when he says his theory is "the first stone of a noble edifice, destined to triumph and confer its blessings on man." But, seriously, Mr. Smee says nothing of other experimenters in the same line as himself, and would have us take his theory as quite original. To this we have seen he is not entitled, however much his disposition to experiment and practice in neat manipulation claim our praise and respect. Much of his theory is the merest hypothesis, and that frequently founded upon erroneous notions; e. g. the nervous fibres are described as "tubes lined with fat—a substance well known to be one of the most perfect insulators, and filled with fluid resembles a gutta percha tube filled with fluid." This fat, which Mr. Smee's theory requires for insulation, has not been discovered by other dissectors. In explaining muscular contraction, he seems to be ignorant of the fact that the fibres of muscles are shortened by taking a zigzag arrangement, at each bend of which a loop of nerve passes round the fibre. He says:—

"I have ventured a theory of the action of muscle, deduced from its ultimate structure. It is known that muscular fibre is ultimately resolvable into tubes, containing in the interior a peculiar substance, which is the real flesh. My experiments have also clearly proved that the exercise of volition is really manifested by a voltaic current passing through the muscles. Now, the theory which I have propounded is, that action is produced by the swelling of the material of the ultimate fibre, in consequence of its combination with some new substance, probably potash."

The experiments on live animals, on which Mr. Smee builds his theory, are liable to fallacy, from the unnatural state of torment into which the creatures must have been thrown—a condition which is not normal. Then with regard to his artificial nose and tongue, and muscle, chemical action occurs, which is always a source of electricity, and, indeed, to this fallacy we suspect most of his results are attributable; and we must remind him of the general fact that electricity is excited by contact of different substances one with the other, and even by disturbing the condition of a substance by heating part of it, in metals especially, that galvanism is pro-

duced. Besides these errors, most of his records of experiments are defective, as giving only one result—the *experimentum crucis* is wanting.

If the nerves were the conductors of electricity from the brain or to it, we should expect to be able to detect this by the galvanometer; but it has been shown by Matteucci that the nerves do not affect the instrument, even when the current of a battery is sent through them.

We are induced to look with suspicion upon the facts of a theorist when we find error and confusion running throughout his book. In defining "Life," we read:—"Life, then, is the word which we assign to the capacity of an organized being to perform its functions; and a living body is an elaborate piece of mechanism, destined to act in a particular manner, through the medium of external forces." This is not true. "Life" is the sum of the phenomena, and not the capacity; and a living body is not necessarily elaborate in mechanism, as we see in the germ of plants and animals, and in the perfected form of the infusoria. In the same paragraph the definition is contradicted, and life is said to be the action of the mechanism. By the way, too, this word mechanism is used always instead of organism, which is the proper term for living objects.

The book is a most extraordinary jumble of subjects, the faculties of the human mind, railroad signals, wasps' nests, bank-note printing, the electric light, sheep-walks, the Britannia bridge, the Gorham and Exeter case, Smithfield market, electroplating, cookery, poisoned arrows, balloons, portable hothouses, the cases of the Mannings and Rush, dancing, Miss Bateman's will, the aphids and the *vast tater* controversy, miracles, homœopathy, conjuring tricks, the Italian Opera, the Duke of Athol and Glen Tilt, Love the polyphonist, &c.; but these are not a tithe of the subjects upon which our author descants with the *naïveté* of genius, and gives us truisms in the most homely form; e. g.:

"The dog would die, whether he were either frozen or roasted; and, moreover, he must have a constant supply of food to keep him alive. When the dog is first born, he sucks, and derives nourishment from his mother's milk. He then grows, and gradually acquires strength to eat. The food which he selects is changed in his body, and renovates the wasted parts. After a time, the dog brings forth other puppies, he grows old, and finishes his career."

How closely wit to folly is allied! Again we have it mildly said:—

"The instant an animal falls ill, or takes on a weakly state, then there are other creatures always on the look-out to pounce upon him and destroy him in an instant,—which is the most merciful end which can happen to creatures which cannot be nursed or otherwise attended to in their affliction."

Anecdote of a Toad.—"A gentleman of my acquaintance kept a toad, and used to give it something to eat at dinner-time, and it always knew the time regularly, and was always ready at the window to receive his dinner. From family circumstances the time of dining was changed from four to two, and the toad was not there to receive its food. The next day the toad kept a sharp look out, and ever afterwards came down at the new time; so that, in point of fact, the creature judged of the interval which existed between one day and another."

Mr. Smee has evidently suffered, like all

other students who have 'wasted the midnight oil,' from the catterwauling nuisance of London. He tells us that these dissipated cats, whom we see at night skulking from house to house, are interlopers generally, and have no real title to the areas where they perform their melancholy music, and feelingly remarks, that to his great annoyance the cats from all districts meet at the top of his hot-house; yet smile not, reader, like a true philosopher he turns even this to account under the head of the reasoning faculty, "because they find the glass warm to their feet." One more example of innocent truth:—

"I introduced a needle into a rabbit's nose, and another into the subcutaneous tissues. On stimulating the nose with a strong odour, deflection occurred. I have repeated these experiments in cats and rabbits, but the animals have a great repugnance to it."

Our readers will have gathered from our remarks, that Mr. Smee's work, whilst it contains a number of curious facts and anecdotes, contains also very many silly ones set forth with equal philosophic grandeur. The book abounds in entertaining reading, but we doubt if the author has a true logical notion of either Instinct or Reason.

THE YOUTH OF GENIUS.

Villa Verocchio; or, the Youth of Leonardo Da Vinci. A Tale. By the late Diana Louisa Macdonald. Longmans.

THIS unpretending little art-story betrays in every page a glowing affection for the theme, the name, and the lovely land to which it is dedicated, as if it were an offering of love and reverence to the memory of the great departed. Perhaps the deep warm local colour, the southern tones, the passionate sentiment of Art, and of the proud and sad *insouciance* of the artist-nature, so vividly painted in the brilliant episode of the Zuccati, we may not look to find; but it would seem to be the graceful recreation of a gentle enthusiasm, inspired by that inevitable *admonitus locorum*, which even the most commonplace and phlegmatic of our respectable countrymen, intent upon the cheap and the comfortable, cannot easily escape in the midst of scenes over which for ever broods the presence and the power of genius.

Our author has chosen that brief and brilliant period in the history of Art when we might imagine that genius was in the air. A mere moment of time, crowded with names, each an epoch: a mere speck on the map of Europe, thronged with great souls 'vast as continents.' Two grand eras present themselves to the enthusiast of Art, standing out in bright relief against the nights of ruder and darker times—the age of Pericles, and the age of the Medici. Between these two meridians are the twilight, the darkness, and the dawn of regenerated *Christian art*. When we consider all that we have lost of the purest conceptions of human genius, and all that has survived the ruin of empires, the decadence of peoples, the fall of cities—in a word, all the hazards of Time and of brutal and ignorant barbarism, more destructive than the slow waste of centuries, we have perhaps more reason for congratulation than for regret. And yet how eternal must be our regret that the triumphs of ancient painting have vanished one and all, like shadows of a dream

—that (to adopt the graceful expression of a foreign critic) of Apelles, of Parrhasius, of Zeuxis, there remains to us nothing but the names—three or four melodious syllables, which still hover on the lips of men when they desire to evoke ideas of grace, majesty, and beauty!

The early developments of Christianity, it must be confessed, were not favourable to Art. In times of violence and persecution, whilst as yet the deadly struggle of the Old and the New Religion was undecided, and the victory of the Cross incomplete, any compromise between the Pagan corruptions and the stern simplicity of the Christian dogmas was impossible; and it was not till the utter extinction of the one, and the undisputed triumph of the other, that Art, transformed, was again invoked to clothe in terror and mystery the emblems of a more awful and more august symbolism. But it is not until the period of intellectual emancipation, of bold inquiry, 'stirring society to its depths,' arrives, that we find Art finally released from its Byzantine fetters. As at Athens, so in Florence we find a pure democracy administered by an autocracy of genius. In this keen air of freedom of political and social movement, not under the shadow of a lulling and 'paternal' despotism, Art attains its apogee.

But to return to our story. Our author has chosen the first, if not the greatest, of the grand triumvirate: Da Vinci, Buonrotti, Raphael. The universal and almost super-human genius of the man whom a great historian has called, beyond all doubt, the first man of his century—"a miracle," as it has been finely said, 'in an age of miracles'—is here represented in its first ebullitions, in the yearnings and sorrows of early years. The childhood of genius is very happily imagined, with all its restless ardour, the versatile prodigality of dawning powers, the vague presentiment, the deep enjoyment of nature, the dream, half sad half hopeful, of future ambitions, the southern temperament, all trembling with the heart's first emotions, undefined as hope, capricious as passion, dark and strong as fate. Some of the leading traditions of Leonardo's life are very skilfully introduced. The story of the panel, on which he painted a chimæra so monstrous as to terrify all beholders, affords a most graphic description of the stall of a picture-dealer in that city of *cognoscenti*. The angel in Verocchio's picture of the 'Baptism of Christ,*' the faultless execution of which made the master throw away his palette in despair, is here very sweetly fabled to be the daughter of Verocchio and the sainted love of the sorrowing boy; for Angela, the playmate of his childhood, the treasured image of his boyish passion, has pined away in the convent to which she had been consigned by her father, that, in solitude and seclusion, she might forget her Leonardo—pined to death for very love! and we know not when we have read a page of more genuine and unaffected pathos, or more touching and true simplicity, than the gentle death of this tender Italian girl. It is sad to think that the heart that imagined this episode should itself be still!

The life of the artist-students of Verocchio, with their jealousies, and bitternesses, and at

* This is (we believe) still to be seen in the Academy of Arts at Florence.

tachments, is well conceived, and the following sketch of the Master of the Studio denotes acute and subtle observation:—"Basilio was one of those in whom nature, while refusing great powers, had yet implanted a deep love for human genius and the beautiful. Hidden under an outward austerity were some of the warmest feelings of our nature, and although disappointed of attaining in his loved art the perfection he so much revered, yet his temper had not been soured, nor had he been so disgusted as to give up his profession: he still lived in Art, and basked in the sunshine of genius, worshipping at a distance that which it was impossible for him to approach, and smiling in his old age over the ruined fragments of the ambition of his youth." How many who read this sketch may bear sad witness to its truth! This tale charms us by its unaffectedness, its freedom from the pedantry of historical digression and the mere technicalities of art, insufferable in pages of so light a texture. As we closed them, we could not but be struck by the thought, how strange and indefinable a sympathy clings to the memories of art and genius! 'Sons of the morning,' whose whole existence here on earth had been a ministration to the Beautiful, separate and apart from the miserable intrigues and contentions of the puppet heroes, to whom the *business* of the world is committed, desolate may have been their outward lot, and derided by wise fools their mission; but theirs were the noblest joys and the divinest sorrows; theirs, grand and humble artists as they were, the restless yearning and the fine despair; to whom the actual was but a mask of imagined beauty, and the seen but a veil of archetypal perfection. And the archetype was ever in their own souls. Theirs, too, how august a destiny! Was it closed by death? Are the breathing marble and the glowing canvas which, as we gaze, 'possess us like a passion,' dead monuments of the dead? Are they not rather the living incarnate presence of great souls, who by their creations have deserved to escape the death of oblivion? 'commanding all minds and times,' filling all posterity with the radiance of their own immortal youth, palpitating like a shock of sympathy through the hearts of unnumbered generations, thinking, speaking, working through the love and worship of countless souls. And this sublime resurrection of Art! Is it not more intense and deep than what men call *fame*? Is it not to the living a living light, burning ever more bright through the gloom of ages, and for the dead the seal and earnest of a more perfect immortality?

How far are we from this divine era of Art! Giotto, Masaccio, Da Vinci, Buonarrotti, Raphael, represent to us a perfect manifestation of transcendent natural endowments. That they were faultless painters, sculptors, architects, unparalleled before or since, was but one and the least of their titles to the admiration of contemporaries, and the gratitude and honour of all time. Think of the ant-like armies of poor Byzantine artists—the humblest perhaps worth a score of our modern celebrities!—who, in that Pagan, Christian, Mahometan 'temple of pirates,' built up of the spoils of every civilization under heaven, in St. Mark's of Venice, from generation to generation spent life, ambition, fame, genius, in humbly and patiently recording, in most enduring

forms and colours, the solemn records of their simple and sublime belief! And on their field of life-long labour—a labour of love and worship—they perished one by one, age after age, unranked, unwitnessed, unknown; content to live in their rude but immortal works. But these great NAMES of the later centuries were the light of their age. Profound and universal students, ardent and humble worshippers, they believed in the dignity and divine intention of Art, and with a proud indifference they soared above the petty turmoils of common minds and the servilities of vulgar ambitions. For them Art was not a mere flippant theory or a 'cunning' of the hand; it was not enough to have an eye for form or colour, and an adroit and facile manipulation. To be an artist was to be a minister of religion, of virtue, of beauty, the strength and glory of states, the patron rather than the courtier of princes, for whose society kings contended as for a privilege, knowing right well that the titles of Heaven's nobility ante-date and outlive the sceptre and the diadem.

This little volume has afforded us a great deal of pleasure in the perusal. It is full of inspiring reminiscences, and will lead many to contemplate with interest the glorious triumphs that were achieved in art during the time of Leonardo Da Vinci.

NATIONAL EDUCATION.

The Government Scheme of Education Explained, &c. By the Rev. H. Hughes, M.A., Perpetual Curate of All Saints, Gordon Square, St. Pancras. Rivingtons. COMING from a Churchman, this is one of *les plus forte* bits of argumentation which, among all the pamphlets, books, and newspaper or magazine articles, we have seen or read on the subject, has as yet given our nerves a startling. We think it must be safe and well for the writer that he is at least a 'perpetual curate' of a populous place; for as to getting a bishopric by this letter addressed to the Marquis of Lansdowne, we doubt it. The disputes on the question at issue, and the part taken by the National Society, have long vexed and wearied the public, and struck dismay into the souls of those who sincerely desired to see some plan of general education for the people adopted. But the fight for dominion over the minds of the human race will never be abandoned by those who have possessed the influence, nor by those who aspire to it. The contest is waging now in many ways, and it remains to be seen what flocks are left to the charge of careful shepherds, what to desperate dealers in the wool, what to wolves, and what to no care at all. The present is a trying hour. Nothing like it has been witnessed for two hundred years. But for Mr. Hughes. He warmly espouses the cause of the State against a party in the Church, of which he says:—

"Acting for the end they do, they will readily adopt any course, which will make it appear that the State is oppressive to the Church, and, at the same time, place the Church in an attitude of hostility to the State."

"We are (he adds) dealing with the fate of thousands of lost, ignorant, and degraded, because uneducated, beings, and we should enter upon the inquiry in a spirit of candid forbearance, with an earnest desire to ascertain the truth, and to base our conclusions upon facts. Of the bitter speeches

that have been made, of the hostile denunciations that have been uttered, I shall therefore take no direct notice, but simply endeavour to show that the scheme of education, at present adopted by the Government, is unobjectionable in principle, and highly beneficial in its results."

He then goes into the four Management Clauses, as they are called, and the most objected to, and contends that they do not give the laity a greater share than they ought to possess in the direction of the schools, which are partly founded on taxes they contribute to pay. To the opposers of the arrangement he says:—

"To fear the decisions of such a tribunal in secular matters, appears to me to argue, on the part of objectors, a desire for arbitrary power, or, in plain terms, to establish a spiritual despotism, and a determination to rule by force, rather than by justice and affection. It seems too to portend that the normal state of things between the clergy and their parishioners is to be one of dispute and quarrelling, instead of one of friendly intercourse and cordial co-operation."

"I cannot (he continues) perceive, then, in whatever light they may be viewed, that there is any thing in these Management Clauses to complain of. Rather I would say that their object is admirable, and that they are wisely and judiciously contrived. The opposition directed against them by the National Society I deeply regret, and I confess I am totally at a loss to understand it. It is well known that, through a lengthened correspondence, every possible concession was made to their suggestions, that they are founded on their own terms of union, and that they at one time joined in recommending them; while the Committee voluntarily recorded their conviction that their provisions gave 'security for the due prominence of religious teaching.' The countenance recently given by that Committee to the clamours of party, has bitterly disappointed the friends of popular education, and will I fear prove, in the end, highly injurious to the interests of the Society itself."

"That we have, as a church, no exclusive privileges as regards the distribution of educational grants is perfectly true. But if society is now so constituted in this great country, if so many of its inhabitants, comprehending so large a proportion of the national resources and national strength, refuse to be included within the limits of the National Church, as to render it impossible for any Government to bestow the desired preference on its teaching, to what is it to be ascribed? To what but the Church's past neglect, which has alienated from her affections, which, but for that, would have been now her own. From year to year, she suffered masses of human beings to grow up to man's estate, without imparting to them the blessings of Christian education, without inviting them to her temples, or even finding them a place within her walls. Administering to no comforts, healing no sorrows, restraining no passions, sanctifying no wills, and, therefore, winning no hearts, she left them to live uncared for, and to die unblest. Now, when an enlightened statesman undertakes to instruct and elevate a population, steeped in ignorance, and misery, and crime, he has the greatest difficulty in reconciling the interests of conflicting sects, and the utmost he can do is to give full liberty in religious teaching to all."

Mr. Hughes points to a consequent danger, namely, that if the Government plan is strangled, the entirely Secular plan advocated in the House of Commons by Mr. Fox will take the work altogether out of the hands both of Church and State; and with this exposition of his *brochure* we leave it, and the most important question of which it treats, to, we trust, a more sober and unlitigious a spirit than has yet been carried into it.

SUMMARY.

The Holy Bible, with a Commentary and Critical Notes. By Adam Clarke. Vol. I. Tegg & Co. SHOULD the six volumes of this new edition of so standard and popular a Biblical work be completed, as we have no doubt they will be, in the same manner as the first, it will mark a memorable instance of the progress of cheap publication. The text is from the best authorized translation, while the marginal readings and parallel passages are ably arranged, and as full in themselves as the Christian reader could desire. At such a crisis as the present, when the Bible is more than ever brought into question as warrant for polemic hypotheses and sectarian divisions, we have the greater satisfaction in bidding welcome to an edition like this. Abstaining from remarks or comparisons with other versions, as out of our province, it only remains to add, that the General Preface exhibits learning, talent, and moderation. Would that all our teachers possessed similar powers, and exercised them to like good purpose! The comfort of mind and happiness of millions of men depend on such teaching; and Adam Clarke was efficient, earnest, zealous, and faithful to the investigation and cause of truth. His name will descend with honour and reverence to the latest posterity, in conjunction with this pious labour of love.

A Dissertation on the Rights to the Sea Shores and the Soil and Beds of Tidal Harbours. By James Jerwood, Esq. 8vo. Butterworth.

IN our recent review of works illustrative of the social condition of Ireland (*Literary Gazette*, No. 1760), we noticed a pamphlet by Mr. Serjeant Merewether, in which he gave the outside world his legal argument in the Rolls Court on the subject indicated in the above title page. With this argument Mr. Jerwood has closely grappled, and from the earliest glimmerings of our laws and constitution to their present effulgence (often dazzling with two much light,) has disposed of the learned Serjeant's omissions, misrepresentations, and other blots in reasoning, in a very stout and skillful manner; making it appear that all the rights claimed by the Crown are inherent in and indisputably belong to it. We leave the question, which is of much importance as regards many public improvements, to the opinion of our legal readers; for it is not our province to interfere between Greeks in such tugs of war as this.

Glimmerings in the Dark: or, Lights and Shadows of the Olden Time. By F. S. Merryweather. Simpkin, Marshall and Co.

THESE essays, without features of novelty, are marked by a good deal of useful reading and intellectual exercise; so that every subject is treated in a manner at once (we may almost say) learned and popular. And the inquiries pursued, and pictures done from them, are all of an interesting and instructive kind; such as the Influence of Monastic Communities on Society and Civilization; Witchcraft and Magic; the Persecutions of the Philosophical and Scientific; the rewards of Authors in the Dark Ages, and illustrations of the Literary Life; Relics, Miracles, Mesmerism, Marriage Ceremonies, Slavery, Heresy, &c. All these are discussed and illustrated in an able and pleasant manner; but as no extracts could exhibit such qualities, we must be content to speak of the volume as being full of various matter, and generally interesting.

Life in Peace and No Popery. By C. Colwell. Houlston and Stoneman.

MR. COLWELL, who wrote well on mining accidents and explosions, has here taken up another explosive subject, and warmly recommends the people of England to prefer allegiance to a single Crown, to obedience to a triple one.

Domestic Pets. By Mrs. Loudon. Grant and Griffiths.

AN amusing little Christmas book for those of our young readers who are fond of dogs, cats, rabbits,

squirrels, guinea pigs, white mice, talking and singing birds, doves, pigeons, or gold and silver fish. Mrs. Loudon's stories and anecdotes of the habits and management of her pets are very agreeably told, and she has a nice appreciation of their zoological characters.

A General Gazetteer or Compendious Geographical Dictionary. By R. Brookes, M.D. Revised and Corrected by A. G. Findlay, F.R.G.S. Tegg and Co.

THE great advances that have been made during the present century in political and physical geography have expanded our venerable friend into a goodly encyclopedia of 900 closely printed double-column pages. About 2000 names of places are added, and the whole are revised to that extent that scarcely a line remains of the original compilation. Seeing that the volume is antedated 1851, we expected to find some more liberal use made of the researches of modern travellers. The account of the Galapagos Islands, and other localities of the western hemisphere, might have been improved from the journals of Darwin, Shomburghk, D'Orbigny, Gardner, and others; while there are several well-established localities of the eastern omitted. Sarawak, Borneo, the scene of Sir James Brooke's adventures, and Darjeeling, Sikkim-Himalaya, belonging to our own possessions, are not gazetted. Some advantage might also have been taken of Capt. Ross's narrative of the Antarctic expedition, to add to the physical characters of the Auckland Islands, Kerguelen Land, and other localities in the south circumpolar region. We have, however, much more abundantly to thank Mr. Findlay for what he has done, than to complain of what he has left undone.

THE NATIONAL EXHIBITION.
HISTORY.

IN the 'preliminary statement' made by Mr. Scott Russell for the council of the Society of Arts, 'with regard to the intended Industrial Exhibition,' it is stated that the Exhibition of 1847 was in imminent danger of total failure, from which it was rescued by a couple of individuals, who made it a point of personal favour, with a few great manufacturers, to be permitted to select from their stores a sufficient number of articles to make a show—that the result was triumphant, and twenty thousand persons visited the Exhibition. This appears to have taught the manufacturers a lesson—they found that twenty thousand customers had seen their wares, and had learned to select good from bad.

At the next Exhibition there was a spontaneous reply from the manufacturers to the Society's invitation, and the rooms were visited by upwards of 70,000 people. The Exhibition of 1849 presented many new and important features, which plainly indicated that the manufacturers of the kingdom had discovered the advantages to be derived from these periodical displays. A deputation, consisting of Sir J. P. Boileau, Bart., Mr. G. Bailey, Mr. Henry Cole, Mr. P. Le Neve Foster, and Mr. Scott Russell, waited on the President of the Board of Trade, to request the co-operation of this department of the Government in carrying out the views of the Society of Arts regarding a series of Triennial Exhibitions; and afterwards on the First Commissioner of the Woods and Forests, to request a site for the erection of a suitable building in which might be carried out the design for the contemplated display of our native industry. The application was, in both cases, exceedingly well received; and after a consultation with H.R.H. Prince Albert, it was resolved to ascertain the general feeling of the manufacturers, men of science, and merchants, on the practicability of the proposed scheme.

Taking advantage of the meeting of the British Association at Birmingham, a few spirited men of that great manufacturing locality resolved

on having an Exhibition which should fully illustrate the metal manufacture and such other branches of native industry as could be included. Although at first this Exhibition was received with much coldness by many on whose support the Committee had counted, yet, as the period approached, the influx of articles rapidly increased, and the result was a display of hardware, porcelain, and glass manufacture, of woven fabrics and ornamental works in a great variety of materials, which has been rarely equalled. On this occasion, books were circulated among the manufacturers and the scientific men congregated at Birmingham, for the signatures of such of them as approved of the enlarged views of the Prince in making the Exhibition one which should include the Industry of all Nations.

About the same period, Mr. Digby Wyatt, at the wish of the Council of the Society of Arts, proceeded to Paris for the purpose of fully examining 'the Eleventh French Exposition of the Products of Industry;' and on his return from the Continent that gentleman made a report, which forms in many respects an excellent guide-book to those who are engaged in developing the great scheme of 1851.

We find in the introduction to this Report the following valuable remarks on the influence of National Exhibitions:—

"This generalization and dissemination of Art Manufacture has been much excited and aided by the establishment of great National Expositions, exhibiting from time to time the actual condition, advantages, deficiencies, capabilities, and variations of industrial exertion throughout the country. It may be scarcely necessary to prove the excellence, in principle and practice, of the institution of such a systematic stimulant to public emulation, since a recapitulation of the names of such men as François de Neufchâteau, Chaptal, Napoleon, Berthollet, Dupin, Louis Philippe, &c., (all of whom, though differing most widely in their political views, have united in prosecuting these Exhibitions with the greatest ardour,) would alone suffice to convince the most sceptical that France at least has acknowledged the great public benefit of such competitions. When, furthermore, we find that similar exhibitions have been organized in Belgium, Italy, Austria, Spain, Prussia, Sweden, Bavaria, and Russia, and that the number of exhibitors has augmented in one constantly increasing ratio, it is manifest that the manufacturers themselves have derived a practical benefit, as direct and important as that received by the public. As far as I have been able to remark, there does not exist one single writer who has ventured to assert, either personally or anonymously, that France has ever acquired ought except benefit from this admirable Institution."

Since many of our readers will feel much interest in making comparisons between the principal features of the last great French Exposition in the Champ Elysées, and our own in Hyde-park, we subjoin a few particulars.

The building on the Carré de Marigny, which abuts on the main avenue of the Champs Elysées, was a vast parallelogram 675 feet in length, and 323 feet wide, round the outline of which ran a gallery about 90 feet wide, divided into two avenues by a double range of pilasters. In the centre of each avenue was a set of stalls, placed back to back, for the exhibition of merchandise; and both between the central pilasters, and round and upon the walls, other objects are placed, so that on traversing either of the four gangways, of ten feet wide, the public had upon their right and left hands objects for inspection. The whole building was constructed of wood, and the roofs covered with zinc; and its cost is stated not to have exceeded 18,000*l.*, the "Palace," so called, costing 16,000*l.*, and an additional 2000*l.* having been expended on an agricultural shed.

Mr. Digby Wyatt remarks, "Perhaps the chief excellencies of the arrangements may be deemed the extreme liberality with which the building has been

constructed, and the noble style in which the whole affair has been managed, as regards the *unlimited supply of public money*, the number and civility of the keepers and attendants, and the ease with which the enormous masses of visitors were enabled to circulate by the width and uninterrupted lines of the gangways. There was considerable benefit in the opening of numerous outlets, though the public were generally admitted by one entrance only." These are points which, as Mr. Wyatt is secretary of the Building Committee, we hope to see fully carried out in our own Crystal Palace.

We must not fail to remember that the Exhibitions of Industry in Paris have been from the first immediately under the patronage and direction of the Government; whereas our own Exhibitions have in every instance resulted from the energy of private individuals, or from a society; and the Great National Exhibition has made its way in opposition to the lukewarmness of a Government which has yet to learn that science can lend some aid to manufacture, and that the maintenance of our commercial greatness depends upon the encouragement which manufacturing industry receives.

The progressive increase in the number of exhibitors at the National Expositions speaks very forcibly of the advantages which were evidently felt to arise from these annual displays of industry.

In 1798 the number of exhibitors was	110
1801	229
1802	540
1806	1422
1819	1662
1823	1642
1827	1795
1834	2447
1839	3281
1844	3960
1849	4494

In addition to the report of Mr. Digby Wyatt on the French Exposition, another was made by Mr. Henry Cole and Mr. Francis Fuller to H.R.H. Prince Albert, as President of the Society of Arts. These gentlemen, accompanied by Mr. D. Wyatt, and often by Mr. Scott Russell, visited themselves about thirty of the great manufacturing towns of the United Kingdom; and fifty other places were visited by gentlemen commissioned to report on the feeling of those districts by the Prince. The evidence obtained was in nearly all cases of the most satisfactory description. With but a few exceptions our manufacturers at once entered into the views of the promulgators of this grand scheme. Meetings were called, and addresses made, pointing out the advantages which manufacturers were to derive from the Great Exhibition. The declaration books were readily signed as approving of the design; and although it was not generally understood that these signatures were to involve any promise to subscribe, yet we believe there were but very few who have not aided by their donations, in proof of the sincerity of their feelings on the subject. The points which particularly formed the subject of inquiry by the reporters, Messrs. Cole and Fuller, were;—the general expediency of such periodical exhibitions—whether their scope should be exclusively national or universal?—whether such exhibitions should be supported by funds voted by the House of Commons or by voluntary subscriptions?—willingness to exhibit, and whether prizes should be awarded, the amount of prizes, and the distribution of them? The reply of the Right Hon. Lord Provost of Edinburgh may be regarded as embodying the general expression in reply to the two first queries:—

"The proposal of the Prince was a most laudable one, and would have an improving tendency in every way. The preparation for such an Exhibition would direct the mind of the whole world to the peaceful pursuit of industry, and by friendly competition and generous reward would more closely than ever cement the amicable relations of all the nations of the earth."

In nearly every instance the voluntary principle

was preferred to the uncertain one of trusting to a vote of the House of Commons. People expressed their readiness to tax themselves rather than allow the Exhibition to be paid for out of the taxes.

On the question of Prizes, a very great diversity of opinion prevailed; but as this is a very extensive, and still a most important question, we must defer our notice to a separate article. We know that at the present moment, notwithstanding the printed statements issued by the Commission, that that body is nearly equally divided on this question. The other queries propounded by the reporters to the manufacturers were most satisfactorily replied to, and the result of the report was the immediate adoption of the necessary preliminary measures, of which a detail will be given next week.

We find that the preparations making on the Continent, in reference to our Great Exhibition, are assuming a more decided form, and that nearly every town, in any way noted for its manufactures, will send to London some of the best specimens which can be obtained. A feeling of jealousy, which has been fostered by some journalists, inducing many manufacturers to adopt the false principle of "husbanding their inventions," and "not assisting and instructing their rivals," is rapidly giving way to a more healthful and manlike feeling.

Dresden and Berlin will forward works of Art in marble, bronze, and iron, and the long celebrated fictile productions of these cities will be well represented.

Coblentz, Frankfort, Munich, and Nuremberg, are, notwithstanding the political excitement of the moment, steadily preparing for England and 1851. Our metal casters must look to their laurels, since many new combinations of the metals are being employed to produce, at least, novel effects. Wood carvings on a large scale are also being executed in Berlin, but we doubt if they will exceed in beauty the hand carvings of Mr. Rogers, or the machine carving of Mr. Jordan.

Hanover will contribute cotton and woollen cloth, bronze castings, and gold and silver works.

France is busy. The Parisian workmen are engaged on some beautiful works in gold, silver, and bronze; and of the very elegant light manufactures, for which the Parisians have become proverbial, a large and tasteful display will be made. In all the departments, we find that the manufacturers look eagerly forward, and in many the most stimulating inducements are held out to the men, that something worthy of the country may be produced.

Belgium will send works in porcelain and metal, woven goods, and very numerous specimens of ancient and modern Flemish manufacture.

Russia is already pouring in her productions. Our bonded warehouses hold a large and most valuable store of the industrial productions of that great empire.

Turning from Europe to America:—

Canada has already deposited on our shores 130 packages of her productions, and the central committee for the United States, at New York, have issued a circular letter, offering the utmost facility to every exhibitor. We cannot but think that, notwithstanding the immense size of the Crystal Palace, it will not be large enough to hold that which is now coming to us on the wings of the wind from the four ends of the earth.

To enlarge it would be practicable, but not to be advised; already, every individual desirous of seeing the exhibited articles in a day, must prepare for a long journey, and that, too, without stopping to examine the attractive articles on either hand of him. We therefore hope that our manufacturers will be judicious, and prefer excellence to space; and the Committee must fearlessly, but honestly, cut off all redundancy.

ARTS AND SCIENCES.

DR. HOOKER'S MISSION.

THE latest accounts received from Dr. Hooker are dated from the Khassya hills, Sept. 20th, where he was investigating their rich botanical products, in company with his friend, Dr. Thomas Thomson. The most recently published accounts relating to Dr. Hooker announced his release and that of Dr. Campbell, from their captivity under the Rajah of Sikkim. The state of political affairs in Sikkim rendered any further researches in that territory impracticable, or at least hazardous. The adjacent country of Bootan was closed to strangers, from the hostile character of the people; while on the other side of Sikkim, Nepal, the absence of the prime minister, Jung Bahadur, on his embassy to the court of Great Britain, was made an excuse for discouraging the exploration of that interesting region by our enterprising naturalist.

Thus circumstanced, Dr. Hooker, on being joined at Darjeeling by Dr. Thomson, resolved upon spending some months in Khassya, a highly interesting country, south of Assam, and almost at the eastern extremity of Bengal. The route, undertaken in May, was a very circuitous one—a good part of the way by water. When at Dacca, they were struck with the form of the cottages. They look all roof, dipping nearly to the ground at the corners, the eaves being nowhere five feet above the earth. These houses are made either of mud or platted matting, and in these the famous Dacca muslins used to be worked—they were wonderful fabrics, of which they say that you could not see them, when outstretched on the dewy grass, nor distinguish them from gossamer when floating in the air. Aurungzebe reprimanded his daughter for appearing *en deshahille*, when she was in reality wreathed from chin to toe in one hundred yards of Dacca muslin! The manufacture has long been given up, or nearly so; but now there is a fitful revival, owing to the order given for the *Grand Exhibition of 1851*! For this, Dr. Wise is collecting the article, materials, and implements. The latter are so simple that Dr. Wise justly remarks, "it would require two natives to accompany them to England, in order that they should afford any degree of instruction to the public." Churra Poonji was their first station on the Khassya range, then Nunhlow, and lastly Moosnye. Vegetation is extremely abundant and varied; oaks abound. "Compared to the 4500 feet of elevation in Sikkim-Himalaya to which these mountains botanically answer, Sikkim is literally a poor botanising country; but, on the other hand, we have here no region like the 5-10,000 feet of Sikkim, nor of the arctic vegetation there of 10-17,000 feet." It is now about the time for these travellers to take a homeward course. They proposed to continue among the Khassya mountains till November, and then to descend upon Carhar, Chittagong, and Arracan, *en route* for Calcutta (by sea). The combined collections of these two travellers will make a vast addition to our knowledge of the Botany, especially the *Mountain Botany*, of India. Dr. Thomson's, chiefly made in North-western Himalaya, Kashmir, Thibet, (as far as the famous Kara-Koram pass), Lahore, &c., may be reckoned at about 4000 species. Dr. Hooker's, from Eastern Himalaya chiefly, and Bengal, at nearly the same. The Khassya mountains will, according to the calculations of the two botanists, yield little short of 3000 species, and another 1000 may be counted upon before they leave the eastmost portion of the East India Company's territories.

ROYAL SOCIETY.

Nor. 30.—The Earl of Rosse, President, in the chair. The anniversary meeting was held this day, when his lordship delivered his annual address on the progress of science during the past year. On the motion of the Marquis of Northampton, seconded by Sir Robert Inglis, the thanks of the Society were voted to the President for his Address,

with a request that he would allow it to be printed. In accordance with the awards made by the council, the Copley Medal was presented to Professor Hansen, of Seeberg, for his researches in physical astronomy. The two Royal Medals were presented to B. C. Brodie, Esq., and Professor Graham, and the Rumford Medal, with the dividends accruing from the Rumford Fund, to M. Arago.

The Society then proceeded to the election of council and officers for the ensuing year. The Earl of Rosse, Mr. Samuel Hunter Christie, and Professor T. Bell, were re-elected President and Secretaries. Lieut.-Col. Sabine was elected Treasurer in the room of Mr. George Rennie, and Capt. W. H. Smyth was elected to succeed Lieut.-Col. Sabine as Foreign Secretary. The other members of the Council, the names of those newly-elected being printed in italics, are as follows:—John J. Bennett; *William Bowman*; Sir B. C. Brodie, Bart.; *Professor Challis*; Lieut.-Gen. Sir H. Douglas, Bart.; *Sir Philip Egerton*; Dr. John Forbes; *Dr. Marshall Hall*; Dr. Mantell; *Professor W. H. Miller*; Sir Roderick Murchison; *K. Phillips, Esq.*; Right Hon. Sir F. Pollock; George Rennie, Esq.; *Edward Jolly, Esq.*; and *Lord Wrottesley*.

The retiring members are, Mr. J. C. Adams; Mr. C. Darwin; Mr. W. R. Grove; Mr. Leonard Horner; Mr. W. Allen Miller; the Rev. H. Mosley; Professor Owen; Lieut.-Colonel Reid; Dr. Roget; and Professor Wheatstone.

LINNEAN SOCIETY.

Dec. 3rd.—Robert Brown, Esq., President, in the chair.—John Hutchinson, Esq., and Samuel Stevens, Esq., were elected Fellows.—Among the presents on the table, in addition to the usual supply of the transactions of foreign academies, &c., was a complete series of Dr. Schlechtendal's botanical journal, the *Linnea*, obtained, as stated by the secretary, in exchange for a set of the "Linnean Transactions." A collection of dried specimens of plants, formed in Ceylon by Mr. John Fraser, was likewise presented by Mr. R. Heward. Dr. Adolph Schlagintweit, at the request of the President, gave a summary of some of the principal results of the investigations of himself and his brother into the vegetation of the Alps, in connexion with height and temperature, as contained in their "Untersuchungen ueber die physikalische Geographie der Alpen," the botanical portion of which he presented to the Society. Read:—the continuation of Mr. Benjamin Clarke's paper "On the position of carpels, when two, and when single," &c. Mr. Clarke endeavours to determine the position of the carpel, when single, through the entire series of the Phanerogamous families of plants, and upon it forms his two divisions, *Proterocarpous* and *Heterocarpous*;—*Proterocarpous*, including those in which the single carpel is anterior or lateral; and *Heterocarpous*, those in which its position is variable, being more or less frequently posterior. *Rhizanth*, Endogens, and the greater half of Exogens, he considers as *Heterocarpous*, and *Gymnosperms* and the remaining portion of Exogens, as *Proterocarpous*. The class Exogens is thus divided (on grounds partly theoretical) into two portions, one of them nearly approaching Endogens, and the other the most remote from them; and a table of the position of the carpels, when two and when single in these, was exhibited. He enters at some length into the causes of the differences of the position of carpels, and into the value of the characters thence derived, and concludes the first part of his memoir by remarking that there may be an analogy between exogenous structure in the wood and the development of the carpel anteriorly. The second part of the memoir is devoted to the structure of ovaries consisting of a single carpel. In the arrangement of the subdivisions of Exogens, he endeavours throughout to trace the derivation of the polypetalous orders from the apetalous, and their continuation into the monopetalous; and observes, that in some instances natural assemblages of plants are thus produced.

ROYAL GEOGRAPHICAL SOCIETY.

CAPTAIN W. H. SMYTH, R.N., President, in the Chair. Admiral Lord Radstock, the Right Hon. Andrew Rutherford, Lord Advocate of Scotland, George Corsam Cuninghame, James Imray, James Bell, Robert Nicholas Fowler, E. B. Lawrence, Esqrs., Captain C. Townshend Wilson (Coldstream Guards), Captain Ch. Codrington Forsyth, R.N., Captain Frederick Edwin Forbes, R.N., and Capt. J. W. Espinasse, were elected Fellows.

The reading of Captain Fitz-Roy's paper on the Isthmus of Central America was resumed.

In the first part of this summary of the principal facts affecting a passage across the Isthmus, much stress was laid on three considerations, alike influential over all routes supposed to be eligible—namely, the climate, the situation, (with respect to inter-oceanic communication on a great scale,) and the indispensable necessity for a port at each end of either railway or canal.

After a few reflections on the instability of the local government; on the liability of the land itself to change, on account of volcanic convulsions; on the opposition of certain natives; and on the scarcity of labour;—each plan for crossing the Isthmus was briefly reviewed.

The four principal lines are—the Mexican, the Nicaragua, the Panama, and the Atrato; besides several other routes, either branches of the Nicaragua line, or independent tracks across other parts of the great Isthmus.

The Mexican line was shown to be unsuited for the general intercourse of the world, however locally valuable. Its high level, length, and situation, besides the want of ports, are against its general utility.

In any route taken through the great lake of Nicaragua, three states are immediately concerned—that first mentioned, Costa Rica, and Mosquitia. The country is very volcanic; many locks, viaducts, and bridges, would be necessary for either canal or railway; and the length of such works must be great. There is a deficiency of harbours on this line. San Juan de Nicaragua (or Grey Town) anchorage, the only one on the Atlantic side, is small; and the only good ports on the Pacific are remote. San Juan del Sur is "an exposed cove five cable lengths across." The lake is shallow near its shores, and exposed to violent winds. There are six or seven propositions for connecting the unmanageable river San Juan with the Pacific, by way of Leon to Fonseca or Conchagua, to Realejo, or to the Tamarinda, by Nicaragua to San Juan del Sur, along the Sapoa to Salinas, and by the San Carlos to Nicoya Gulf.

The Panama line is short, and a railroad seems feasible, but it wants good ports. A railway is in progress by an American company, who have made very exclusive terms with New Granada.

The Atrato river, and the isthmus between the Gulf of Darien and Cupica Bay (on the Pacific, in 6° N. lat.), are described as offering encouragement to a ship canal on the largest scale; but not to a railway. Other routes are suggested: from Caledonia Bay to San Miguel Gulf; from San Blas to Chepo; and from Chiriqui to Dulce Gulf. Preference was given to Panama for a railroad; but to Darien for a canal.

The great Mexican "Desagüe," (described so fully by Humboldt in his *New Spain*), as one of the most wonderful hydraulic works of man, was alluded to as an instance of what had been effected by human labour even in Central America. That enormous excavation is some miles in length, for three of which it is two hundred feet deep, and at the top three hundred feet in width.

The Scotch colony, in Darien, at the end of the seventeenth century, the still independent aborigines of the Isthmus, and the various places from which labourers might be procured, were also touched on cursorily in this paper.

The discussion upon this important paper was postponed for the next meeting.

LITERARY AND SCIENTIFIC MEETINGS FOR THE ENSUING WEEK.

Monday.—Royal Geographical, 8½ p.m.—(Discussion on Capt. Fitz-Roy's Considerations on the Isthmus of America.—Mr. A. Petermann on the African Exploration under Messrs. Overweg and Barth.)

Tuesday.—Medical and Chirurgical, 8½ p.m.—Civil Engineers, 8 p.m.—Zoological, 9 p.m.—(Professor E. Forbes on the Marine Mollusca collected by Captain Kellett and Lieutenant Wood, during the Voyage of H.M.S. *Pendula*.—Mr. Westwood on the "Tsetse" of South Africa.—Dr. Bart on New Entomotraca, &c.)—Syrro-Egyptian, 7½ p.m.

Wednesday.—Society of Arts, 8 p.m.—Graphic, 8 p.m.—Microscopical, 8 p.m.—Pharmaceutical, 9 p.m.—Ethnological, 8 p.m.—Literary Fund, 3 p.m.

Thursday.—Royal, 8½ p.m.—Antiquaries, 8 p.m.—Royal Society of Literature, 4 p.m.

Friday.—Astronomical, 8 p.m.—Philological, 8 p.m.

Saturday.—Medical, 8 p.m.

FINE ARTS.

WINTER EXHIBITION OF MODERN BRITISH ART.

(Second Notice.)

THE title of our new collection is somewhat high-sounding for an exhibition of drawings and sketches; still, as we have already shown, it contains specimens of pictorial art from many of the distinguished painters of the day; but it has for its object the benefit of the artists by bringing them immediately into communication with purchasers, a feature which seems to be calculated to raise the reputation, the status, of painters, and to remove the acquisition of pictures in general, and examples of the *specialité* of individual artists, from the mere kind of trafficking for the possession, more towards what should be the feeling of a purchaser—viz. the understanding and appreciation not only of the picture itself, but of the motives and feeling of the artist—his intention. By the conversation inseparable from this kind of disposal, patrons and lovers of the Arts will be led to perceive that artists are not mere colourers of canvasses and stainers of paper. The more perfect and refined the appreciation of art is rendered, the more lasting and genuine will be the practical benefit conferred upon artists, and secondarily upon art; we cannot forget, too, how often it happens that a man of genius paints a picture for the *tertium quid* called a dealer, at a barely remunerating price; which identical work, when shown to the world, is immediately sold for a sum of ten times the amount paid to the author. The dealers, we admit, are not to be despised, for though they may not be actuated by the refined enthusiasm of the amateurs, they constantly bring to notice men of merit; and, moreover, afford the means of subsistence and advancement to artists who would otherwise have pined in unmerited obscurity. Nevertheless, it is unquestionably desirable to weed out as much as possible the disposition to manufacture pictures which has such a baneful effect, and the design of this Association tends especially to effect this. We proceed with our notice of the pictures.

Sketches by James Uwins of "The Villa Cenci and the Gardens of the Villa Borghese, Rome;" 7, "The D'Aosta, Piedmont;" 55, "Tivoli." These have the look of having been done on the spot, and show a striving to imitate nature, which, if not rewarded with complete success now, may lead to better results. The Roman villa being now mingled with the *débris* of the French siege, the drawing becomes an interesting memorial; besides which, it is the most meritorious of the set.

Studies from Nature, 3, 64, 93, by G. E. Herring, all prove their genuineness, and have the new look of nature.

No. 5. Sketches at Rome; 74, Sketch of a Child at Ischia. The productions of a distinguished amateur, the Earl Compton, have before now obtained our commendation. These are not so bold or so ambitious as some we have seen; but they evince a superior knowledge of the art, and are very interesting as the work of so successful and devoted an amateur. 119, "An Italian Guitar-player," from the life, reminds one of Leonardo's "Mona Lisa."

No. 8. "The Old Bridge at Warwick," by E. Niemann; 89, "St. Michael's Church at Coventry," are not so successful as some of his works in oil; there is a violence about them not pleasing. In 225, "Knole, Kent," some large beech-tree trunks are better studied and more meritorious.

No. 11. "The Guerilla Watch," and 215, "The Wanderer," are equally violent illustrations of the bent of Mr. H. M. Anthony towards what may be called "the savage" in art.

No. 12. "Reduced from better days," by O. Oakley. This, with some others bearing titles equally significant and descriptive, such as "A Flower Girl," "Young Gipsy Sisters," belong to the simpering, universally-pleasing prettinesses, of which, in these days of coloured lithographs, we have somewhat too much.

No. 25. "View in Richmond Park;" 31, The name, by J. Martin, K.L. A most unpleasant littleness pervades these—the colour is weak, the trees are formed of multitudes of little dots, and have but a faint resemblance to those of nature; we cannot think the artist's reputation will gain by his relinquishing his track amongst lines of ideal architecture or imaginary valleys covered with fanciful trees and flowers.

No. 26. "The Countess, Olivia, Viola, and Maria," from *Twelfth Night*, by Kenny Meadows, and another, from *As you Like It*, with "Rosalind, Celia, and Touchstone," exhibit the same sickly, silly faces, in all forms of ill drawing, the same odd figures that are the constant theme of the artist; we remember them all in his "Seasons," and similar works done to meet the exigencies of the illustrating mania.

No. 27. "Sabrina," a finished sketch, by J. Wood, shows talent; but principally a talent for imitation.

No. 39. "The Hay-field," a sketch by A. Johnston, is a fair example of the disposition to arrange pictures upon the theatrical model; a pretty rosy-cheeked girl leans lovingly upon the shoulder of a perfect Hyperion of a haymaker, *à la pose plastique*. We have walked about the fields a good deal in haying time, but never met with this style of fascinating country folk anywhere except in exhibition rooms.

No. 49. "The Pastor's Visit," first sketch for a picture from the "Deserted Village," by Thomas Brooks, is characterized by the same fault as the last work spoken of.

No. 66. "Ennui," by Ed. H. Corbould, is another example of unmeaning sentimentality; besides giving no idea of Ennui, the young lady could not possibly maintain such an uneasy position.

No. 68. "The Bay of Tobermory, Argyshire," is one of Mr. R. R. M'lan's clever sketches, always true to nature, though in this instance weak in colour.

No. 71. "A Breton Interior," painted on the spot by E. A. Goodall; 175, "An Interior of an English Cottage," are very nice specimens of the artist's peculiar *forte* in representing rustic figures with sweet colour and clean neat painting.

No. 76. "On Brighton Beach," by C. Davison, is like most of his, very true to nature; 98, "A Cornfield—Evening," is brilliant and rich in the effect of the setting summer sun.

No. 79. "Study of a Fall." Study for a large picture of Windsor Castle from Cooper's Hill, and another, are but poor specimens of sketching power by J. W. Allen.

No. 81. "Prawn Catchers, Beachy Head;" 90, "Pilot Boat going out," are nice sketches by E. Duncan; 135, "The Last Load," is particularly a natural picture of country life.

No. 107. "The Aurora Borealis," is a curious sketch or attempt to represent the effect of this phenomenon, by W. A. Nesfield. 112, "The Summit of Goatfell, Isle of Arran," and 126, "A Moor near Brodick, Isle of Arran," show a very close study of nature.

No. 123. "On Burnham Common," is a very pleasing sketch in oil by G. A. Williams.

No. 129. "A Sketch," painted on the spot, by H. J. Boddington, is an excellent example of the painter, a gleam of light falling upon a gravelly bank, and the trees skilfully handled; the sky, perhaps, not so true to nature.

No. 137. "The Festival;" 149, "The Pedlar;" and 277, "The Heath Cart;" are all capital little sketches, drawn with wonderful care, yet full of freedom and truth. The figures are especially good.

No. 141. "Christian Graces," by George Patten, is another instance of a disposition to pander to a bad taste, such as we see in the increase of the groups of three chanting boys making solemn faces, or charity children; mawkish in the extreme.

No. 152. "Sketch for a Picture of 'Pastorella,'" from Spenser, by C. W. Cope, R.A. The Academician could scarcely have raised his fame for good drawing upon this.

No. 156. "Cupid and Psyche," from the fable of Apuleius, the sketch for the picture painted for H.R.H. Prince Albert by Thomas Uwins, R.A. It sometimes happens that the finished picture is not so good as the sketch; it is to be hoped that in this case it may be better.

No. 166. "Mid-day: View in North Wales," S. R. Percy, sketch for the large picture exhibited at the Portland Gallery, and which we then had the pleasure to commend.

No. 170. "The Impending Mate," and "Mated," the original sketches of the popular pictures by Mr. Frank Stone.

No. 174. "Sketches by George Cruikshank." Several sheets of these, all showing the cleverness, the humour, and the great facility in execution of the well-known artist.

No. 177. "Sketch for the Picture of the Shakspeare Characters," by J. Gilbert. This is a rare example of sketching in pen and ink. No. 183 is another by the same hand, equally clever.

No. 180, 187, are very good sketches, by Henry Jutsum; "The Harvest Field," we remember to have seen very successfully done in larger form at the British Institution.

No. 198. "The Secret Progress of the Reformation," a sketch, by James Godwin, gives a most favourable idea of the artist's powers. 210, "Superstition," is more artificial, and too much on the theatrical model.

No. 207. "Study of a Head of Catherine of Arragon," H. O'Neil. This is a good study, but the artist's *forte* lies more in fine finish and elaborate drawing.

No. 255. "Scene from Macbeth," G. Cattermole. Tragic, to all intents and purposes, Macready out-Macreadyed, and with little in the drawing or general effect to please. 248, "The Intercepted Letter," is more to our taste.

No. 270. "Plums," and 279, "Apple Blossom," by W. Hunt. This young artist chooses simple things, often a bird's nest only, but throws such skill and nature-feeling into these simplicities that we can't help admiring them.

No. 281. "The Lago di Garda," from nature, by J. B. Pyne, is an admirable sketch.

No. 284. "Vesuvius," J. M. W. Turner, R.A. Not a first-rate specimen of the celebrated landscape painter.

No. 290. "The Secret," by A. Solomon. This is a very clever work in oil, and fully sustains our opinion of the merit of the artist. The details are excellently studied.

No. 297. "Sportsman and Dogs," R. Ansell. Capital proofs of the skill of the well-known animal painter.

MR. GRUNDY'S WINTER EXHIBITION.

NOTHING daunted by the opening of a rival candidate for the favour of the Fine-Art public, the originator of a winter collection opened his little gallery in Regent-street, for private view, on Wednesday; and with evidences of an enterprising spirit, as well as of correct taste. The general style of this

exhibition is somewhat different from that in Pall Mall; there are more finished works, and some few are of the highest quality of the master whom they represent. The drawing, by Turner, of "Arundel Castle," some of those by Cattermole, and one of "The Grand Canal at Venice," may be mentioned quite as gems of their kind. It is to be regretted that the rooms are not perfectly well adapted in their mode of lighting to do full justice to the pictures; but in the arrangement of them we noticed that all the oil pictures were exhibited in a separate room, and in the ordinary style of framing. To place oil and water-colour productions side by side, is not, to say the least, an advisable method of exhibiting, and the spectator may be deceived as to the nature of the work, provided, especially, the mode of framing be exactly similar.

It is matter of congratulation to see that such an exhibition as this can be sustained by the efforts of a single individual, and at a time when we are accustomed to give ourselves up, however unwillingly, to the dulness of the dark days before Christmas. It shows that artists are not flagging in their delightful and refined pursuit, and that they are not without the encouragement and substantial support of the art-loving public. To Mr. Grundy is due the merit of the scheme, and whether it may be designed to result in his benefit or not, it forms a very agreeable and interesting exhibition, and has our disinterested wishes for its continued success. There are more than 200 pictures in the rooms. We will endeavour to draw attention to those which seemed to have the best pretensions.

No. 61. "Arundel Castle," by J. M. W. Turner, R.A., to which we have only alluded, will meet with the unhesitating admiration of all. The eye is struck at once with the brilliant effect of the sunlight gleams that fall across the picture, lighting up the noble castle, and spreading warm along the foreground, skilfully contrasted with the stormy sky. The figures and dress are drawn with far more care than is usual with him who sacrifices much to general effect. The fine work in oil of "The Trossachs" has before had our praises: it is still to be seen. No. 25 is another drawing, "The Temple of Vesta, Tivoli."

No. 39. "Tristram and his Companions," by G. Cattermole. This, with several others, well exemplifies the powers of the artist for execution and graceful composition, with admirable spirit and expression in the heads and attitudes of the figures. "The Monk's Library," (85,) is another which will attract the visitor, and "The Warning," (17,) is perhaps superior to any in composition and beauty. These works of Mr. Cattermole form really quite a feature of excellence in the collection.

No. 3. "A Lane Scene," and 152, "Crossing the Heath," with others, represent the style and merits of David Cox, which are so deservedly esteemed.

No. 163. "Homeward Bound," is a beautiful drawing by Clarkson Stanfield, R.A., in which the heaving water and the bounding vessels are shown with a freedom and truth with which few are gifted. There are other works by this distinguished painter.

No. 29. "Cows and Sheep," is a beautifully finished water-colour drawing by T. C. Cooper, A.R.A., and "A Group of Sheep," in oils, is another most finished specimen of cattle-painting by him.

No. 140. "The Mill," by De Wint. This reminds us that there are several works by deceased British artists, which add another interest to the collection. This is a fine work of the well-known water-colour painter. There is great breadth about the sky, and the wild moor country like Lincolnshire is admirably and boldly treated. 32. "Harvest Home," is another of great merit.

No. 97. "Entrance of George IV. into Edinburgh," a sketch with pen and ink, by the late Sir David Wilkie, R.A. This will be studied with great interest; it is drawn with wonderful freedom.

No. 62 is a sheet of pencil studies of figures, by the late Sir A. Calcott, R.A., also very interesting.

No. 63, and others, are a series of highly-finished sketches in pencil, by D. Maclise, R.A., though they give but a faint idea of the powers of the artist.

No. 184. An early portrait of Sir Edwin Landseer, by his own hand, is a very interesting sketch in oil. There is also a sketch of a horse's head, by the same artist.

No. 210. "Sunshine and Showers," and a sketch in oils, at Penshurst, by F. R. Lee, R.A., are nice works by this accomplished landscape painter.

T. Creswick is also well represented by two of his natural-looking rocky places, with shady trees and rushing water.

But there are a host of other pictures, by artists whose names are well known,—Copley Fielding, G. A. Frupp, F. Tayler, T. Danby, J. R. Herbert, R. A.; W. E. Frost, A.R.A.; R. Redgrave, A.R.A.; J. Linnell, A. Elmore, J. B. Pyne, and others, to whose works we are unable to devote sufficient space for especial reference, but who have ably contributed to make the exhibition one of a superior character, and one that must be welcome to the most fastidious of connoisseurs.

NEW PUBLICATIONS.

The Holy Vessels and Furniture of the Tabernacle of Israel; on a uniform scale. Bagster and Sons. THIS is an attempt to represent the Ark of the Covenant, the Tables of Shew-bread, the Altar, the Laver, and other of the holy vessels and furniture used in the ancient Jewish ceremonies. The author has purposely disregarded all traditional knowledge possessed by the Jews of the present time, and the descriptions and drawings of other writers upon the same subject, as well as the sculptured records which exist, portraying objects which, at least, have some resemblance to those upon which he theorises, preferring to rely upon his own interpretation of the descriptions contained in the Mosaic Books of Holy Writ. The peculiar theories and fanciful analogies of the author supply this interpretation, and the drawings in their turn confirm the theories which have created them. We doubt the accuracy of both; but must admit they are ably and ingeniously supported by both author and artist. The drawings, which are on the scale of an inch to a cubit, are printed in colours, and cannot fail to be admired for their execution.

The Decorative Arts of the Middle Ages. Part VII. By Henry Shaw, F.S.A. Pickering.

THE first two plates in the present number give the upper and under sides of a pair of bellows, attributed by Mr. Shaw to Benvenuto Cellini. "Round the lower handle of the bellows," says Mr. Shaw, "is painted in yellow the inscription, 'Benvenuto Cellini 1587. Desig.'" The design itself is neither so elegant or spirited as to justify our referring it on that ground to an artist so renowned; and the writing round the handle, although "in the character of the period," will hardly assist us, because one part of the inscription being incorrect, we can place little reliance on the remainder. Mr. Shaw has given with these two plates an interesting abstract of the career of the fiery Florentine who took service under so many sovereigns, and quarrelled with all.

The remaining plate of this part is a very curious and characteristic portrait of Bernard Palissy, "executed in the ware he rendered so famous," and in which the sixteen years of thought, care, and disappointment, through which he passed while prosecuting the experiments which led to his famous discovery, are plainly depicted. The portrait, which Mr. Shaw believes to be unique, is in the possession of Sir Anthony Rothschild, Bart. A brief biography accompanies the plate.

Illustrated Ditties of the Olden Time. Brighton: Foltorp. London: Bogue.

A VERY successful attempt to improve the character of illustrated books for children,—a department of

art well worthy of cultivation, and hitherto much neglected. Each page consists of an illustration to some nursery rhyme placed within its ornamental border. The designs are graceful and elegant, carefully drawn, and well calculated to educate the eye of the child by accustoming it to the contemplation of beautiful forms. They are full of spirit and animation, and far preferable to the tasteless and hideous 'picture-books' of a former period. We have seen no book this year we can more heartily recommend as a gift-book for very young children,—to those who can afford it.

The Guards and the Line. By Lieut.-Col. Hort. Darlings.

"LOOK here upon this picture—and on this." A series of contrasts humorously executed by Alfred Crowquill, illustrate the gallant author's text, and represent the Household Troops as enjoying a life of indolence and pleasure at home, whilst those of the Line are severely tried on duties of an irksome or perilous kind abroad. Colonel Hort does justice to the valour and conduct of the Guards whenever called into actual service; and only points his playful satire against the working of a system which in some cases entails injustice on the Line, while it limits the scope of many a brave man's actions within the dull everyday routine of the barrack at home. Owing to this he states that, of the fifty-two captains and lieutenant-colonels in the seven battalions of Foot Guards (not including the full colonels,) and of whom each is eligible for exchange to the command of a battalion of the Line, only one officer has seen a shot fired by an enemy; whilst of 143 lieutenant-colonels commanding battalions of Infantry of the Line and Colonial Corps, sixty-two have been in action, and all have undergone various tours of Foreign Service.

To exhibit the inequalities of condition and fortune thus produced, Crowquill's animated pencil is called in as an ally to the descriptive text; and as is often the case with allies, immediately becomes a principal, and takes the foremost part in the fray. The two escorts, for example, represent, one, the youthful Guardsman, with a beauty on each arm, going to the opera; the other, of the Line, conveying convicts, in desperate bad weather, from Cork Barracks for embarkation. In similar styles are opposed a well-mounted hussar of the Guards at a fashionable parade, and a veteran of the Line in the field, having his wound bound up whilst sitting on his dead horse. Particular Service shows the contrast similarly exaggerated—a gay ball and an engagement with Indians; Country Quarters, the Bivouac, Guard Dinner, Outposts, Promotion, and others, display amusing and characteristic views of domestic and foreign employments. We cannot say much for the dialogue, which is very slight and has little of wit, while it is sometimes coarse.

FOREIGN CORRESPONDENCE.

THE CONSECRATION OF THE BASILICA.

Munich, 24 November.

This day has been dedicated to God the church of St. Bonifacius. The ceremony was to take place at half-past seven o'clock. At this hour the long lines of blue stretched across the as yet pale and narrow break of early morning light; the moon still lingered as a dreamy snowflake in the sky, yet the Karls Strasse already made its signs of show. Pictures that looked only yellow and dark were placed upon the walls of the houses; through the dusky varnish you saw the sufferings of Christ, and old miracles of Evangelists and Saints; garlands were hung out; gay carpets depended from the windows as at a London sale; gateways and doorways and sashes were wreathed with moss, and Bavarian colours streamed in varied flags, some so long as to wave from the top garrets to the ground floor, impeding the view of the intermediate inhabitants, who, leaning from the cushioned sills, gazed at the increasing crowd, like them, expectant of

something; and soon that something, with approaching sounds of music, appeared from the far off background tracery of winter-brown trees. Feeling suggested it should have been a sacred procession coming up through the grey of the morning, but it was only the military band and citizen volunteer guard. These good shopkeepers looked very unlike soldiers, though with the grey military coat, white plumed helmet, and implements of destruction. They ranged in front and at the sides of the Basilica, forming a large square, and after going through various uncertain evolutions with a puzzled and anxious indecision, began what appeared their duty, holding their innocent and unspotted swords bare before them, and with an irregular march and alarmed but conscientious faces, they bore down upon the crowd wherever it had gathered, hopeful for the sight. The crowd, mystified by these evolutions, found refuge in corners, or managed to obtain indistinct oblique glimpses over the shoulders of these victors, who remained firm, bayonet in hand. Sundry gentlemen of the committee and others were assembled on the steps, and little girls dressed in white, stood on either side of the great entrance door. Some carriages rolled up, and lastly that of the Cardinal. He advanced up the steps, in his purple and white robes, and standing under the crimson and gold canopy which four priests bore from the interior of the church to the doorway, performed the ceremony of sanctification, and received the golden key from the attendant clergy. The crowd then made its way to the convent garden, for three times would the formal procession pass round to bless the outer walls. Through a low archway at the western extremity, came first a functionary of the 'beadle degree,' holding a massive silver mace. He was followed by two priests in their black skirts and fluttering white vestments, supporting crimson banners, with glittering tassels and fringes. Between these, but slightly behind, was raised the tall gold and silver crucifix. Next one bore the sacred Book. Another on an embroidered cushion carried the golden key. Then beneath the crimson canopy came the archbishop, in his glittering mitre, rustling silks, and splendid robe of white, stiff with gold embroideries, falling from his shoulders, and held up on either side by his attendant clergy. From vessels swung near him, he sprinkled holy water on the walls. After him came the black habits and strange worn yellow faces of the twelve Benedictine monks, for whom the Convent has been built with catacombs below the adjoining church for the final rest of their cofined bones in the chill, stony niches. Then the singers, two and two, singing from the books they carried; but their voices could hardly be heard here for the loud clangour of the three great bells that swung heavily to and fro in the belfry high above. Following these were boys of ages from thirteen to twenty, belonging to the Latin Seminary attached to the Convent, and instructed by the Monks. Then a school of lesser boys, and lastly many little girls, in white dresses, with flowers in their hands, their faces blue with cold. Thus the procession moved solemnly and slowly three times round the walls, and then the crowd collected again in the front of the church. The singing and the consecration of the matters within were going on, but the public were not admitted to see this baptism of material things. The mass was to commence at twelve, and there was now ample time for the appreciation of the exterior. The architect Zieblen designed this church on the model of the Roman Basilicas of the fifth and sixth centuries. It is composed of a red brick of natural variety, the long portico of the front raised by four steps, and supported by eight columns of limestone, connected by the rounded arches of the period in the same material, wrought into exquisite mouldings. The upper portion of the building rises slightly behind this front, and was on this occasion surmounted by a bright crimson and white flag, and a golden cross. The three massive entrance doors, the centre of which has a height of thirty,

and breadth of ten feet, are executed in oak by L. Glink, from drawings by the architect; each has eight circular compartments for carvings in wood, those of the centre door taking histories of the patriarchs, as Abraham's offering, &c.; and the sides having typical designs, as the Lamb, the whale of Jonah, the tree of life, the burning bush, &c. The mouldings of these doors are also very beautiful, having the vine, wheat, and the lily wrought into architectural ornaments. The first stone was placed by King Ludwig in the October of 1835, on the celebration of the twenty-fifth anniversary of his marriage. At its western extremity is the convent and school, and at its southern it unites with the New Glytothek for the annual exhibition of modern German art; opposite this stands the Glytothek of Sculpture, and still in sight are the statues of the painters, and the violet sky-lights of the Long Gallery of the Pinacothek—all temples which the munificence and taste of King Ludwig have erected to religion, learning, and art. Now the doors open—the peasant women press like strong animals, and those unwilling so to push, are driven in with the crowd. Again the citizen guard are arranged in an enormous square, in the central nave, and the people can only get glimpses over their backs, or from the side aisles, at the bowing and ceremonials of the cardinal and priests at the high altar. The interior of the church is divided into five naves, by sixty-four columns of a pale grey marble, brought from the Tyrol, with capitals and bases of a pure white; each capital is varied and of highly wrought ornament. The whole size of the interior is 300 feet in length, 120 in breadth, and 80 in height. The middle nave is considerably the largest, being about fifty-two feet in width; the columns connected by rounded arches, and leaving a space from that connexion to the roof for, firstly, a long round of portraits of the popes on a gold ground, and united by a rich and detailed arabesque; then the series of twelve frescoes from the life of St. Boniface, executed life-size by Heinrich Hess and his pupils, commencing with the earnest prayer of the father that the mortal sickness may pass away from his young child, who in gratitude for the answer to his prayer, devotes him at thirteen to an ecclesiastical life as a Benedictine; the various missions of the saint—his becoming bishop of Mayence—his dangers and endurance, and final martyrdom with his disciples, and his burial in the church of Fulda. These beautiful designs have a brilliant harmony of colour, and are connected with each other not only by a rich ornament, but by further octagonal medallions of less important events in the chain of the history, painted in neutral tint on a blue ground; above, alternating with the small arched windows, are a second series of some thirty-six frescoes from the events and legends of the propagation of Christianity in Germany. At the end of this central nave is the high altar, raised by twelve marble steps, and enclosed by a gilded balustrade, on this occasion decorated with choice flowers, rare plants, and young trees. Around the outer arch is placed the following text from the seventh chapter of the book of Revelations: "*Isti sunt qui tuerint ex magna tribulatione, et laverunt stolas suas in sanguine Agni.*" Above are the typical lamb and the four Evangelists painted in fresco on a gold ground. Within this arch is the altar-piece—Christ in a glory, with angels, the Virgin and St. John—below, separated by the sacred palm, the eight saints, St. Benedict, St. Boniface, St. Kilian, St. Corbinian, St. Magnus, St. Rupert, St. Emmeran, and St. Willibald. The side altars have at the left the Virgin and Child, with the patron saints of the royal family, St. Hubert and St. Theresa; at the right the Martyrdom of St. Stephen. The roof is of deep blue fretted with golden stars and bars—and crossing it, rafters and pendants of a deep red with a delicate tracery of gold pattern; at the spring each is supported by the golden head of a cherubim. The decoration is in all parts of the building profuse and varied, and though brilliancy

of hue and diversity of form have been employed, yet it is neutralized by arrangement and repetition. There was time to note all this, even for those who had not already become acquainted with its rich details. But now there were formulas and chanting; the archbishop passed round and blessed, one by one, the crosses which were fixed at different intervals for the sacred tapers—crowds were gathered everywhere upon the marble floors; the organ pealed forth, and the voices of the singers filled the whole church with harmony. The sun streamed down in wide floods of light, and glittered on the robes of the priests, the mitre of the archbishop, the vestments, and the gorgeousness, and the smoke of the incense floated up, and mingled with its rays; but it rested also on the quiet green of the fresh trees placed around, upon the flowers and plants, and flooded with light the white dresses and fair hair of the little children, who, two by two, courtseyed before the altar, and dropping their nosebags in the way, passed down the steps—the music pealed on—the priests chanted—a bell rang three times out—at each signal the people bowed themselves low, and made the sign of the cross. Then all was over—the black-clothed monks passed through their own doors to their cells—the last sounds of the organ were heard—and the people passing into the crowded streets, the magnificent church was left in solemn silence.

FRANCE.

Paris, Dec. 4th.

THE new law on the newspaper press, by which writers were required to sign their articles, has now been in operation sufficiently long to enable its effects to be judged of. As was expected, these effects are truly deplorable: the power of journalism is but the ghost of what it was, and it seems certain that it will soon be reduced to zero. People are surprised to find that the majority of the formidable *clique* of journalists, who so arrogantly decided on every public question, and dealt out at will fame or censure to individuals, are themselves totally unknown; whilst the known minority, no insignificant portion are disreputable hacks, who sell their pen to the best bidder, as the soldier of fortune sold his sword, and, like him, not unfrequently combat for a cause which they had previously attacked. As for the few men of unquestionable talent and probity who emerge from the insignificant or disreputable mass, they find it difficult, not to say impossible, to prevent the public from being wearied by the eternal repetition of their names; and at the same time they cannot avoid subjecting themselves to a certain degree of ridicule, by praising this great statesman and rebuking that one, counselling one great government and solemnly warning another. Fancy a Parisian Mr. Smith or Tomkins, albeit a clever and respectable man, gravely lecturing my Lord Palmerston down a whole column of print, on his sins of omission or commission, winding up with the appalling assurance that the said Smith has no confidence in the said statesman, and accordingly requests the English Parliament to dismiss him! How Palmerston must laugh! But there is nothing more richly comic than to see one of the smaller fry of scribblers inditing an article (as most of them do) on the beer-stained table of an *estaminet*, and with a dirty pipe in his mouth:—"we do not approve of this conduct of the English government;" "we tell Prussia that this cannot be tolerated;" "in the name of France we warn Prince Schwarzenberg to go no further;" "our conviction is that there will be no peace for Europe so long as Milor Palmerston shall be in power;" and all this signed at full length with the name of some dirty rascalion. English statesmen and legislators have long in their secret souls been anxious to crush the newspaper press, but have never been able to ascertain the means. My lords and gentlemen, the French legislature has found out the secret for you!

Eugène Sue, not wholly absorbed by his new

duties of a legislator (in which, *par parenthèse*, he does not cut a very brilliant figure), has commenced the publication in one of the journals of a new romance, called *La bonne Aventure*. As well as one can judge from a few chapters, it will possess the enthralling interest of most of his works, and will display his varied and vast talent in the portraiture of character and the invention of incident. But it seems that it is destined to be, like nearly all his recent publications, a vehicle for spreading his ultra-democratic and socialist opinions, for libelling all the upper classes, and for grossly flattering the lower. Nothing is more disagreeable than the intrusion of the political questions of the day into a novel; and nothing is more mischievous than to treat in a novel such questions as Sue does, for he fills his readers' hearts with bitter animosity, and excites class against class.

Après de La bonne Aventure, i.e. fortune-telling, a very remarkable pamphlet has just been published. It consists of extracts from the voluminous writings of a poor *gentilhomme* of Brittany, during a period of upwards of sixty years, and each extract is a prediction of some one of the great political convulsions which have occurred in this country during that time. Never was there a more correct *Vates*; but Cassandra herself was not more disregarded than he. The downfall and execution of Louis XVI., the horrors of the Terror, the power and overthrow of Napoleon, the revolution of 1830, and the republic of 1848, were all predicted years before they came to pass; but the poor prophet was set down as a madman by all his literary contemporaries, and during his life-time not a single newspaper would consent to say anything about his predictions. What is the most singular thing of all is, that he foretold (years ago, remember—when Louis Philippe was at the height of his power), that the proclamation of the republic would lead to the domination of a member of Napoleon's family, and so it has; though if any one only six months before Louis Napoleon's election had predicted the same thing, he would certainly have been set down as a lunatic. In consequence of this extraordinary foresight of our prophet, people have looked with no little concern to what he says for the future. And alas! they have met with nothing very consolatory. We are, it seems, on the brink of a fearful social crisis, the consequence of which will be the complete destruction of European society as at present constituted; and this destruction is only to be effected by the shedding of rivers of blood, and the weeping of oceans of tears! *Merci*, Mr. Prophet!

M. Nisard has been elected member of the Académie Française in the room of M. Droz. He is known to the public chiefly by his translations of the Roman writers, poetical and prose, and by sundry able critical papers in the *Revue des Deux Mondes*. He lately published in that periodical a series of articles on English society, written in a friendly and on the whole admiring spirit—one of them, I think, was translated into your columns. His election has, of course, caused dissatisfaction to what is called the 'romantic school.' They wanted to see Béranger, Alfred de Musset, Jules Janin, or Alexandre Dumas chosen; but though one may regret that glorious old Béranger, the greatest poet France has produced after Molière, (by the bye, he is, I lament to say, dangerously ill), has been passed over, it is but justice to declare that the mantle of the academician has fallen on no unworthy shoulders. There is another vacancy to be filled up in a month's time, and among the candidates spoken of are President Bonaparte and Count de Montalembert. Now it would be absurd to elect either of these to the exclusion of a literary candidate, like Béranger, or De Musset, or even Janin; for though one has written a book on artillery and socialism, and the other on Saint Elizabeth of Hungary, they are both eminent only as *political* personages, and, as such, have no claim to admission to a purely literary corporation.

The new editions of M. Guizot's world-wide renowned *Life of Washington*, and his not less profound *étude* on Monk—that "ideal of traitors, according to Lamartine," and great patriot according to most of his countrymen and to all lovers of monarchical institutions—have just been brought out, with sundry revisions and additions. Each is accompanied with a "Preface," which has been copied into all the newspapers—not because it is written with all the eloquence of style and depth of thought for which the great historian, orator, and statesman is celebrated—but because it contains most transparent allusions to the present situation of France—nay, rather because it says very flatly that the French republic cannot stand, and because it advises the French Monk how to act. But the very quality which secures M. Guizot's prefaces so much attention from the French, takes it out of the province of the *Gazette*. In a short time, however, it is probable that you will have the pleasure of introducing some greater and more interesting work of the illustrious writer to your readers, as he has now, and has had for months past, (as, by the way, you were told months ago,) more than one literary undertaking on the stocks.

All the world knows that this blessed Republic, which was to have given unlimited liberty to everybody, has almost completely destroyed the liberty of the press—at least the press is much less free now than it was in Louis Philippe's time; and authors, printers, publishers, and newspaper-editors were never so prosecuted, persecuted, fined, and imprisoned as at present. And not content with pouncing on new publications, the Government is beginning to wage war on old ones, which, in monarchical days, were always tolerated:—thus, Pigault Lebrun's works have been seized in sundry shops; the sale of the chaste Paul de Kock's has been stopped in some provincial towns; and last, and most singular of all, the authorities of Marseilles have just prohibited, on the ground that it is irreligious, the performance of the drama taken from Victor Hugo's famous romance, *Notre Dame de Paris*. If the Government continues to be so severely prudish, we may expect it in time to rival the astounding intolerance of his Majesty of Naples, who, by a recent decree, has prohibited the reading, not only of Voltaire and Rousseau, and Milton and Locke—they, poor fellows, are condemned *à perpétuité*—but of Shakespeare and Molière, of *mirabile dictu!* Thiers and Lamartine,—and, most monstrous of all, of the great Humboldt himself—of his *Kosmos*!!

MUSIC AND THE DRAMA.

Haymarket.—The revival of *Richard II.* by Mr. Macready has failed to excite the interest that was anticipated. The appearance of the "eminent tragedian" in a new character is an event of too great importance to be suffered to pass without comment. The play had not been acted since the days of Edmund Kean, and indeed, notwithstanding the infinite beauties with which it absolutely teems, cannot be regarded as a practicable acting drama—for, in spite of the gorgeous spectacle and the gilded suits of armour, the interest is so completely absorbed by the wavering monarch—a character utterly denuded of every noble impulse—that it drags heavily along, and seems rather the pale reflection of an ancient chronicle, than a picture of the stirring events of real life. We are repelled by the grasping rapacity of the reigning king, and feel neither sympathy with his dethronement, nor pity at his fall. We view his grief with apathy, his weakness with contempt, and his death without regret. The remaining parts are comparatively mere sketches, which, requiring great talents to fill out, we need hardly add, that their embodiment on the present occasion did not tend to increase the truthfulness of the scene. The tragedy is given almost textually—the excisions are few and far between, and evident pains

have been bestowed upon its production. The entire conception of Mr. Macready's *Richard II.* is based upon historical evidence, and the poet's illustration. The weakness of the man is admirably contrasted with the violence of the king—the sudden elevations and subsequent abasements are artistically antagonized—we are made to see as in a mirror the inner workings of the soul—the bursts of frantic violence, and the sudden sinkings of the spirit, are made manifest, and the poor king stands forth in his physical weakness and moral decrepitude as a thing of life. *Bolingbroke* was nicely felt by Mr. Davenport—the silken style, quiet urbanity, wily voice, and insinuation of manner, were cleverly portrayed, and proved this gentleman an excellent actor and a deep thinker, qualities but too seldom combined in the professors of our stage. Mr. Macready was applauded in all the well-conned passages, and was called for at the termination with considerable enthusiasm. *Henry VIII.* has been also produced, with Mr. Macready as *Cardinal Wolsey*. We rank this as amongst his most successful achievements. The pride and pomp of the *Cardinal* in the mid-day of his power is grandly exhibited, while the dignity of his fall forms a picture unrivalled for its truthfulness and deep and natural pathos. To Mr. Cooper was entrusted the royalty of "Bluff Harry the Wife Slayer," and he laboured both zealously and faithfully to present such a specimen of the divine right of kings as would have delighted the very hearts of the reddest of republicans. Never was royalty cast into such a slough of ridicule; never did royalty so swagger and bellow. He was the veritable King of Brentford in every look, tone, and gesture. He out-Blanded Bland in the truculent monarchs of the Christmas extravaganza. Bland must look to his laurels.

Lyceum Theatre.—The management has broken up new ground by the production of a translation of a rabid French melodrama, *L'Enfant du Peuple*, under the title of *A Day of Reckoning*. The original piece was, after its second representation, withdrawn by the orders of the police, as being *contra bonos mores*, and reflecting on the powers that were. In this drama the polished amenities of the gilded *salon* are exchanged for the coarser manners of the *Tapis Franc*. The gentle undulations of genteel comedy give place to the exaggerations of the modern romance. All is excitement at white heat, and the situations are pregnant of *eau de vie*. If the heart be not softened, it is made to palpitate; if the mind be not improved, the attention is riveted. Human nature—at least French human nature—is laid bare by the scalpel of the melodramatist, and the spectator is carried along at the will of the concocter into the haunts of the burglar. He peers into the very heart of the titled swindler—witnesses contrived divorces—listens to the ravings of the socialist—is served up with sanguinary duels, and enjoys at least one positive case of culpable homicide. Here be dramatic elements for terror and tears; but all these several sayings and doings are sought to be neutralized by the benevolence of an aristocratic lady, and the filial love of a young man of the middle classes. A most polished libertine, nobleman, and gamester is the *Count d'Arenthal* (Mr. C. Mathews), and a charming, charitable, and amiable person his wife (Madame Vestris), who has been forced to marry him, despite her attachment to a *M. de Barville* (Mr. Butler). Her charities are numerous, and amongst the persons on whom she confers benefits are the family of an upholsterer, who, depending upon the payment of certain debts due to him by the *Count*, has been ruined by his defalcation. The son of the upholsterer, *Claude Moreau* (Mr. G. Vining), has been many years abroad, and upon his return finds his father in prison and his mother dead. In hopes of ameliorating the condition of his parent, he calls upon the *Count*, but his entreaties are ineffectual. No longer able to bear the insults of *Arenthal*, he is induced to join in a project to rob his house, and, when perpetrating

the deed, discovers that the wife of his enemy had assisted his mother in her poverty. He now attempts to keep off his coadjutors from the property, and in so doing receives a wound as a recompense for his services. He is engaged as a retainer by the *Countess*, who departs for an estate in the country, accompanied by him. The *Count* now entertains the project of a divorce, and on his arrival at the estate, finds *M. de Barville* there, and instantly challenges him. *Claude* hears of this, and in order to insure the happiness of the *Countess*, misinforms *De Barville*, meets the *Count* himself, and provokes him to a combat, in which both are killed. We have seldom seen a drama acted with such absolute perfection. Mr. Charles Mathews was admirable—polished, hard, and cold as marble, and Madame Vestris evinced a talent for which few would have given her the credit of possessing. It was natural in its simplicity, and touching in its pathos. We are glad to find the public is beginning to taste and appreciate the quaint and genuine comedy of Mr. Roxby. He is a thorough artiste, and always *en scène*. Mr. Vining was ardent and impressive. The drama was loudly applauded throughout, and at its close the principal actors were called before the curtain. The translation is by Mr. Planché.

VARIETIES.

Meteorolite.—A correspondent of the *Illustrated London News* describes the following phenomenon, observed by him on the 24th ult., at Painswick, Gloucestershire:—

"An electric cloud, driving before the wind, and from which several flashes of light had proceeded, on passing over the spire of the church was suddenly and vividly illuminated, and immediately discharged a brilliant meteorolite of considerable size, emitting a delicately rose purple light, descending from the cloud to the point of the spire with a noise like the rushing of a rocket on leaving the earth, and which was distinctly heard at a considerable distance above the crashing thunder which accompanied the discharge. On reaching the spire the ball exploded, scattering its fragments in an arborescent form, which gradually became extinguished as they descended towards the earth. Shortly after this the storm ceased, and in less than half an hour it had become calm, the sky clear of clouds, and a fine *aurora borealis* appeared in the north-west."

These electrical phenomena, known commonly by the name of "Fire Balls," are not of unfrequent occurrence. The instance we have just given is only remarkable from the gradual manner in which the storm appears to have subsided when the electric equilibrium was restored.

The Planet Saturn.—Letters received from Boston, by the *Africa*, announce the discovery, on the night of the 15th ult., of a third ring round the planet Saturn,—a phenomenon which had been for some time suspected. It was announced that this important fact was ascertained by the astronomers at the Observatory at Cambridge. It is interior to the two others, and therefore its distance from the body of Saturn must be small. It was well observed through the great equatorial, with powers varying from 150 to 900; the evening for astronomical observations being remarkably fine, perhaps the finest since the establishment of the observatory, although, singularly enough, the sky was so hazy that to the naked eye only the brighter stars were visible. It will be remembered that the eighth satellite of this planet was also discovered at Cambridge, by Mr. Bond, about two years since.—*Liverpool Albion*.

The Cambridge Memorial.—At a meeting of the subscribers to this fund, on Monday, eight different plans were stated, for choice of the best to do honour to the memory, and be most congenial to the feelings entertained in life by the late Duke of Cambridge. A long discussion ensued, and it appeared that the committee and subscribers were divided in opinion upon the merits of two of the plans—viz., (1.) for erecting near Kew an asylum for the widows of non-commissioned officers and privates in the army and marines, and of petty officers and sailors in the navy; and (2.) the extension of soup-kitchens, dormitories, &c., for

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the relief of the general mendicancy of the metropolis. No satisfactory conclusion was adopted, and the proceedings were adjourned to the 17th of February.

The Lalande Medal.—The Academy of Sciences of Paris has awarded the Lalande Medal to M. de Gasparis, for the discovery of the new planet *Huygen*, and has divided the astronomical prize for the present year between that gentleman and Mr. Hind, of London, for the discovery of the planets *Parthenope* and *Victoria*.

LITERARY NOVELTIES.

LIST OF NEW BOOKS.

Agular's (Grace) *The Mother's Repentance*, 12mo, cl., 7s.
Art Journal, 1850, 4to, cloth, £1 11s. 6d.
Babels in the Wood, 8vo, plain, 21s., coloured, £2 2s.
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Bible Scenes, fourth series, 2s. 6d., coloured, 3s. 6d.
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Cruden's Concordance, by King, post 8vo, cloth, 5s.
Cumming's (Dr.) Protestant Discussion, 7th thousand, cloth, 6s.
Eadie's Dictionary of the Bible, second edition, 18mo, cloth, 3s. 6d.
Eadie's Biblical Cyclopaedia, third edition, post 8vo, cloth, 10s. 6d.
Fletcher's (Rev. J.) Lectures on Principles and Institutions of the Roman Catholic Religion, 8vo, cloth, 4s. 6d.
Gillilan's (G.) Bards of the Bible, 8vo, cloth, 10s. 6d.
Girdlestone's (Rev. C.) New Testament, Vol. 2, 8vo, cl., 12s.
Holy Bible, with Commentary, 6 vols., 8vo, cloth, £3 12s.
Goyder's Spiritual Reflections for Every Day in the Year, 4 vols., 32mo, each, 3s.
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Miall's Views of the Voluntary Principle, second edition, 12mo, cloth, 3s. 6d.
Mill's (J. S.) System of Logic, third edition, 2 vols., 8vo, cloth, 25s.
Napier's (Rear-Admiral Sir C.) The Navy; its Past and Present State, 8vo, cloth, 5s.
North's (J. W.) Week in the Isles of Scilly, 8vo, cloth, 5s. 6d.
Our Saviour with Prophets and Apostles, by Wainwright, £1 11s. 6d.
Protestant Sacred Library, Vol. 4: *Baxter's Dying*, 12mo, cloth, 2s. 6d.
Pique; a Novel, 3 vols. post 8vo, £1 11s. 6d.
Ritchie's (A. T.) Dynamical Theory of the Earth, 2 vols., 8vo, cloth, 32s.
Rip Van Winkle, 8vo, 5s.
Shadows and Sunshine, by the Author of *Viola*, 12mo, cloth, 6s.
Sharpe's Magazine, Vol. 12, cloth, 6s. 6d.
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Taylor's (Rev. C. B.) Margaret; or, the Pearl, 3rd edition, 12mo, cloth, 6s.
Wordsworth's Theophilus Anglicanus, sixth edition, post 8vo, cloth, 8s. 6d.
Wilke's (Miss) Ancient History, abridged from Rollin, 3s. 6d.
Young Ladies' Oracle, 2s. 6d.

DENT'S TABLE FOR THE EQUATION OF TIME.

This table shows the time which a clock or watch should indicate when the sun is on the meridian.]

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TO CORRESPONDENTS.

J. W. B.—Our correspondent's letter on the subject of the Archaeological Reconciliation, which is in type, is unavoidably postponed, together with other antiquarian matter, until next week.

The "Ode to Christian Rome" embraces a subject of controversy.

Q.'s defence of the rain-water bath is accepted for the salubrity of the thing itself, but we still think the encomium somewhat ludicrous, even in a half-earnest sonnet.

ON THE 1st OF JANUARY, 1851, WILL BE COMMENCED THE PUBLICATION OF

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and Miss GODDARD.

Rossini's *Stabat Mater*, (the entire work will be performed early this week.) Loder's New Masque, and Howard Glover's Operatic Selection, will also be produced during the week.

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On Thursday next, Dec. 12, the Grand Bal Masqué will take place.

N.B.—All persons having demands on the theatre, on account of the Concerts, are requested to send in their accounts immediately, and to apply on Saturday next, at two o'clock, for payment.

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Full particulars will be found in the Bills of the Day.

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20	1	14 4.	1	11 6.	56	5	4 0.	4	11 0.
23	1	17 0.	1	13 8.	60	6	6 0.	5	12 6.
26	2	0 3.	1	16 2.	63	7	4 0.	6	9 6.
*30	2	5 0.	1	19 9.	66	8	4 0.	7	10 8.
33	2	8 6.	2	2 10.	70	10	4 0.	9	7 6.
36	2	13 0.	2	6 4.	73	11	16 2.	11	2 6.
40	2	19 9.	2	12 0.	76			13	1 9.
43	3	5 3.	2	17 2.	80			15	12 10.

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5000	13 yrs. 10 mo.	638 6 8	787 10 0	6450 16 8
5000	1 year	112 10 0	2112 10 0
1000	12 years	100 0 0	157 10 0	1257 10 0
1000	7 years	157 10 0	1157 10 0
1000	1 year	22 10 0	1022 10 0
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521	1807	£ 900	£ s. d. 992 12 1	1882 12 1
1174	1810	1200	1160 5 6	2360 5 6
3392	1820	5000	3558 17 8	8558 17 8

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24	7 yrs. 1 mo.	£2000	£17 1 8	£237 18 4
30	7 1	5000	133 10 10	572 8 10
23	6 11	1000	22 2 6	113 0 4
51	6 10	5000	233 15 0	566 13 10
43	6 10	3000	110 10 0	307 15 4
33	6 10	500	14 5 5	52 11 6
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